

Kompositionen für Orgel

von

Ludwig Bonvin.



Op 8. **Drei Tondichtungen (Three Tonepoems):**

Christnachtstraum—Christmasnight Dream. Momento patetico.

Verlangen—Desire.

M. 2.—.

Op. 12b Nr. 1. **In gehobener Stimmung—Elevation.** M. 1.20.

Op. 77 a. **Andante cantabile.**

M. 1.20.



Eigentum des Verlegers für alle Länder. — Aufführungsrecht vorbehalten.

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Aufführungsrecht
vorbehalten.

In gehobener Stimmung. Elevation.

(Für großes Orchester) bearbeitet für Orgel.

Ludwig Bonvin, Op. 12^b. No 1.

Man. III { Swell: Vox celestis, Cello, Stop. Diap.*) Tremolo.
Man. I { Great: Clarabella, Viol. 8'
Man. II { Choir: Melodia, Principal, Flute 4'
Pedal: Bourdon 16' (Sw. to Ped.) (III gekopp. zu Ped.)
(Sw. and Ch. to Gt.) (III u. II zu I)
(Sw. to Ch.) (III zu II)

Andante sostenuto.

Manual. *pp* Sw. (III) *p*

Pedal.

The first system of the musical score is for the Manual and Pedal. The Manual part is in treble and bass clef, with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*pp*) dynamic and a swell instruction for the Swell (III) stop. The melody is played in the right hand, with the left hand providing harmonic support. The Pedal part is in bass clef and remains mostly silent, with a few notes indicated by a line.

mf Gt. (I)

The second system of the musical score continues the Manual and Pedal parts. The Manual part features a mezzo-forte (*mf*) dynamic and a crescendo instruction. The melody is played in the right hand, with the left hand providing harmonic support. The Pedal part is in bass clef and remains mostly silent, with a few notes indicated by a line.

cresc. Gt. (I) *f* Sw. (III) *dim.*

The third system of the musical score continues the Manual and Pedal parts. The Manual part features a crescendo (*cresc.*) instruction, a forte (*f*) dynamic, and a decrescendo (*dim.*) instruction. The melody is played in the right hand, with the left hand providing harmonic support. The Pedal part is in bass clef and remains mostly silent, with a few notes indicated by a line.

*) Stopped Diapason = Gedackt.

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Poco a poco accel.

Gt.(I) uncoupled (ohne Koppeln.)

Ch.(II) *p* *pp* *pp marc.* *marc.* Ch.(II)

Ch.(II) add Full Sw. (box closed)

(noch volles Schwellwerk, Kasten geschlossen.)

cresc. add sub.or 16' (noch Sub. oder 16') *mf* Gt.(I) add couplers (mit Koppeln) *cresc.* *f* Gt.(I)

Sw.(III) Gt.(I) *cresc.*

allarg. *Largamente.* *ff*

accel. poco a poco

Ch.(II)

ff Ch.(II)

fff(marc.)

Gt.(I)

meno forte

Gt.(I)

Found. only (nur Grundst.)

cresc.

ff

Sw. found. 8' (III Grundst. 8')

dim. *mf* *poco rall. e dim.* *più rall.* *p* Sw. (III)

Ch. (II)

rit. dim. 1. *a tempo*

pp Same registration as at the beginning.
Gleiche Registrierung wie zu Anfang.

Gt. (I) *cresc.* Gt. (I) Sw. (III) *dim.*

2. *a tempo*

Gt.(I)

p

cresc. *f*

Sw.(III)

Vox celestis only
(nur Vox celestis)

p *pp*

Ch.(II)

Gt.(I)

p *cresc.*

Gt.(I)

f

Sw.(III)

p *pp*

Ch. (II) Sw.(III)